

the Institute Carlos Condell. This course, called "Familiarization Pascuense" pointed out various aspects "relative to the way of life on the island." According to *El Mercurio*, the Marines will spend part of their time working on the island school, library, and cultural center. Another of their missions is to avert a fire threat that menaces a munitions storage area.

The *Rancagua* also carried 21 civilians plus a school teacher and three dental students of the School of Odontology of the University of Valparaiso. The dental students plan to "develop attention to their specialty." The ship carried livestock, construction material, combustibles and other commodities solicited by the municipality, including a set of school texts for the island school, "Lorenzo Baeza".

Island authorities visited Japan in April. Making use of his legal vacation, Governor Jacobo Hey Paoa, together with Mayor Petero Edmunds Paoa and archaeologist Claudio Cristino Ferrando, traveled to Japan to be present at the inauguration of a replica of Ahu Akivi. The ceremony took place April 13 in the city of Nichinan, Miyazaki. (See *RNJ* 10 (1):23).

A replica of an Hawaiian canoe headed for Rapa Nui was delivered to Valparaiso. It was donated by Chileans living in the USA, and was brought to Chile without cost by the South American Steamship Company (CSAV). It will be taken to Rapa Nui by the Chilean Navy. The fiberglass canoe is 12 meters long and will be presented to the Canoe Club of Rapa Nui in order to revive the custom of Polynesian navigating. Once the canoe arrives to the island, it will be delivered to the Corporation for Cultural Preservation "Hotu-Matu'a Kahu-Kahu-O-Hera," Rodrigo Paoa, Director.

El Mercurio de Valparaiso, 12 April

The dates are set for the 1997 Tapati Rapa Nui: January 31st to February 8th. If you plan to attend, don't wait until the last minute to try to get a flight and/or a reservation on the island.

BOOK REVIEWS

 *Rapanui. Descriptive Grammars*, 1996.

by Veronica Du Feu, London and New York: Routledge. XV + 217 pp., map, bibliography, index. ISBN 0-415-00011-4. Price: £75. Order from Routledge, 11 New Fetter Lane, London EC4P 4EE, Great Britain, or Routledge, 29 West 35th Street, New York NY 10001, USA.

Review by Steven Roger Fischer
Auckland, New Zealand

Routledge's professional *Descriptive Grammars* series provides detailed descriptions of the grammars of languages that hitherto have generally been ignored or only superficially treated by descriptive linguists. The DG's descriptions adhere to a prescribed format (originally

published as *Lingua* 42 [1977], no.1) that is, according to series editor Bernard Comrie of USC, comprehensive, explicit, and flexible in order foremost to facilitate cross-language comparisons. Veronica Du Feu, who for many years taught general linguistics at the University of East Anglia in Norwich, England, and has twice visited Rapanui to gather linguistic data, has now presented the Rapanui contribution to the DG series. And, with this, the Modern Rapanui language at last possesses its first truly professional grammar.

Earliest descriptions of the Rapanui language, such as those by Churchill (1912), Martínez (1913), and Routledge (1914-15), were for the most part vocabulary lists harboring incidental grammatical information. Bergmann's (1963) 71-page German DPhil thesis on comparative Rapanui lexis contained only peripheral grammatical descriptions. Whereas Englert's (1948:328-76; 2nd ed. 1977; the first to describe the language adequately) and Fuentes's (1960:37-149) basic Rapanui grammars have served well three generations of Easter Island scholars, both suffer acutely from superficiality and professional obsolescence. In addition, the Modern Rapanui language that both works describe is hardly spoken on Rapanui at the end of the twentieth century, having further mutated into an even balder Rapanui-Tahitian idiom that delights in incessant change.

It is this ever-mutating Rapanui-Tahitian hybrid tongue that Du Feu describes in her book *Rapanui*. This same idiom also figures in the recent MA theses by the American missionaries N. Weber (1988) and R. Weber (1988), who here limited themselves to the study of Rapanui case marking and verbal morphology, respectively.

Du Feu's Introduction (pp. 1-8) in *Rapanui* is succinctly informative. There are only one or two rubs. Her statement (p. 2) that, "A not too controversial view [of Rapanui settlement] is that there were immigrations from the west (the central Pacific area) and possibly later from the north-west (especially the Marquesas)," would perhaps annoy most Rapanui scholars, the general consensus of whose opinion endorses a single, very early settlement of Rapanui from the Marquesas alone. And Chile annexed Rapanui not in 1862 but in 1888, whereas most deaths of those Rapanui blackbirded to Peru in 1862-63 occurred not "on the guano workings" but in domestic service in Lima households, as McCall (1976) has shown. Otherwise the introductory remarks are entertainingly instructive and precise.

In regard to Rapanui orthography, which is also discussed in the Introduction, Du Feu prefers using /ŋ/ for the nasal velar—as in 'Oronŋo for what is usually written/pronounced as 'Orongo—and dismisses the Webers' invented 'g' that locally distinguishes the Rapanui nasal velar from the Spanish [g]. As a result, common words that one is perhaps used to reading in most Polynesian languages using either a g or an ng appear here exclusively with the more linguistically formal ŋ: *haŋa* for *hanga* 'bay', *ma'uŋa* for *ma'unga* 'mountain', and *raŋi* for *rangi* 'sky'.

Perhaps more contentious, however, is Du Feu's dubious treatment of vowel length, perhaps the book's single greatest weakness. Du Feu does not mark vowel lengths at all, since she is certain that such vowel lengthening in Rapanui is

"always discourse dependent (emphasis)" (p.4). Here I beg to disagree. There are certainly some instances where vowel length is phonemic—that is to say, the doubling of a vowel represents a fundamental feature of the language that requires orthographic representation, either as a double-vowel (e.g., *aa*, a practice often used in writing Māori) or as a single vowel with macron (*ā*, the practice most commonly used with Polynesian languages). Vowel length is not phonemic in English and for this reason we use no special mark to show it. However, vowel length is phonemic in all Polynesian languages and must always be shown in order to avoid linguistic confusion.

To illustrate this particular point in Modern Rapanui, one need only list the contrasting pairs: '*a* 'possessive particle, personal object article' / '*ā* 'till, postverbal resultative particle'; '*ara* 'awake' / '*arā* 'there, that way'; '*ai* 'postverbal deictic particle' / '*āi* 'who?'; '*huhu* 'to pluck, winnow, thin' / '*hūhū* 'blow fiercely'; '*i* 'in, at, past marker' / '*ī* 'fully filled' (Tahitian loan); '*ka* 'imperative particle' / '*kā* 'ignite the 'umu fire'; '*ki* 'to, toward' / '*kī* 'speak (obs.), imperative particle'; and many more. Granted, cases like '*ara* / '*arā* are marked by Du Feu using an acute accent ('*ará*) over the final vowel that is meant to show "final stress". But I would argue that here the stress still remains on the penultimate vowel, this being the first vowel of a double-vowel, obviating the need to show any "accent" at all as long as this vowel is correctly marked for length. Du Feu's failure to mark long vowels in Modern Rapanui in my opinion detracts immeasurably from the work's otherwise excellent quality.

It is another matter altogether with the marking of the glottal stops. This is most commonly achieved in the writing of those Polynesian languages that possess a glottal stop by means of a reversed apostrophe, as in the words cited above (non-Rapanui examples would include Hawai'i, Pape'ete, and Vava'u). In the representation of Modern Rapanui's glottal stops Du Feu appears at first glance to be inaccurate and inconsistent. A cursory check of the marking of glottal stops in the book *Rapanui* reveals a plethora of "errors": non-glottal *i* (which is, formally speaking, only the object marker in Rapanui) appears everywhere in the book for the "correct" '*i* 'on, at, in, part marker'; *ana* (p.43) for '*anga* 'work' (from Mangarevan '*anga* which derives from Proto-East Polynesian **hanga*); *etahi* (p. 60) for '*etahi* 'one'; *tikea* (p. 67) for '*tikea* 'see'; *pua'a* (p. 76) for '*puaka*; *iti iti* (p. 88) for '*iti'iti* (pp. 62 and 84); *ina* (p. 109) for '*ina* (p.91); and many more. . . on almost each page of the book, in fact.

However, one must appreciate that Du Feu, experienced linguist that she is, hardly errs. She is simply describing her informants' own "inaccurate and inconsistent" living language that is the modern Rapanui-Tahitian hybrid. As a lexeme *tikea* is just as valid as '*tikea* in its modern pronunciation. *Pua'a* is the modern doublet (from Tahitian) of surviving Rapanui *puaka*. *Ina* registers the rampant linguistic plague in Modern Rapanui of initial glottal loss, which also explains the almost total replacement of Rapanui '*i* by Tahitian *i* for 'on, at, in' (with concomitant confusion with Tahitian '*i* 'to, toward, into', which is Rapanui *ki*). Du Feu is here describing and using the modern hybrid language as it is,

not as it once was or should be. Despite the many contradictions and levelings this may produce, the practice cannot be criticized. Strict standardization is simply not possible in Modern Rapanui, for a variety of reasons.

On another matter, typos are nearly as rare as *toromiro*. One of the only ones I detected was '*Irote* (p.125) for '*I roto* 'Inside' (at the beginning of a sentence). Overall, the standard of typesetting and production is very high indeed.

The book *Rapanui* comprises five main sections: Syntax (pp. 9-111, the bulk of the grammar), Morphology (112-81), Phonology (182-94), Ideophones and Interjections (195-6), and Lexicon (197-209). The Appendix includes "The Story of the Yellow Fish" as told by Erena Araki, in Rapanui with English translation (209-10). Most relevant publications are listed in the Reference (211-2). The Index (213-7) is helpful.

This is definitely a book for the professional. Non-linguists would probably have a pretty hard go of it distinguishing between your intraclausal anaphora (p.95) and your parataxis (p.85). Consistent with the Descriptive Grammars' format there is no glossary provided for the linguistic jargon. Notwithstanding, for those who can understand what is going on here, Du Feu escorts us eloquently and expertly through the maze of virtually every aspect of Modern Rapanui. Her own professional language is terse and exact. The hundreds of sentence examples that illustrate each grammatical point (always accompanied by precise interlinear grammatical interpretations in linguist abbreviation, with English translation of the Rapanui) are well chosen and easily understood.

While one might quibble about this or that aspect of sundry grammatical interpretations, in general *Rapanui*, as the only professional comprehensive description of the Modern Rapanui language in existence, deserves special regard. Veronica Du Feu is to be heartily congratulated on this labor of love that budded so long but then blossomed all the more beautifully for it.

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Easter Island: The Endless Enigma

by José Luis Velasco; photographs by Juan Pablo Lira and underwater photography by Paul Humann. Editorial Kactus, Santiago de Chile. 96 pages, color photographs. ISBN 956.7013-28-3. English translation by Peter Kendall.

Review by Dan Gartner, Canberra, Australia

I received this book as a Christmas present from a good Chilean friend who knows about my interest in Rapa Nui (thank you, Javier Thumm!). The book is published in Spanish, English, French and German; my copy is the English version. I was informed that the book is available in the USA but, for some reason, not in Australia. I was told that the price runs around US \$40, a bit on the high side.

This book is not, nor does it try to be, scientific. It gives a complete but abbreviated view of Easter Island and is divided into sections with short text. The photographs are excellent. In fact, there are no less than 139 pictures in the book, plus five more on the dust jacket. There is no question that the young Chilean photographer, Juan Pablo Lira, knows the island and his profession quite well. The underwater photographs (by American photographer Paul Humann) are also first class.

The sections of the book go from arrival to the island through its history, geography, people, archaeology and way of life, and finishes with "the allure of Easter Island." The text is well written and kept to a minimum. Clearly, the photographs are more important. It apparently was written to attract tourists, particularly those who know nothing about Rapa Nui. In many cases, the reader may have no idea what the author is talking about: disconcertingly, there is no clue as to where in the world the island is located. We just land there onto "the most isolated island in the world" but no other information.

The quality is also first class: binding and general layout are excellent. The English translation is very good. However, the book is marred by many typos. It is a pity that proof reading was so poor. It is irritating to find words like "biefly" (p.47), "utiliarian" (p.50), "navegators" (two or three times), and so on. There are no fewer than 17 such typos in addition to an important one; the area of the Atlantic Ocean (p.30) is wrong by a factor of 100.

What is missing is a good map of the island and a general map to show where Easter Island is located. There is no detailed index nor bibliography although credit is given to sources in the introduction. The book was written with the scientific consultancy of Patricia Vargas Casanova.

Easter Island: The Endless Enigma is for those who wish a general introduction to the island, perhaps with a view to visiting the island.

Fa'a-Samoa: The Samoan Way. . . between conch shell and disco. A portrait of Western Samoa at the end of the twentieth century

by Ad Linkels, 1995. Photos by Ad and Lucia Linkels. Published by Mundo Etnico Foundation, Tilburg, The Netherlands. ISBN 90-72840-09-7. This booklet accompanies the CD *Fa'a-Samoa: The Samoan Way. . .* [PAN 2066 CD: Anthology of Pacific Music #6]

Review by Daniel Pouesi

Ad Linkel's information for his *Fa'a-Samoa: The Samoan Way* is drawn from joint fieldwork in 1982. It is a "portrait of a short but important period" in Samoa—the 1980s, a "transitional" period characterized by the "rigid traditions" of Samoa on the one hand and "democracy and individual freedom" of the West on the other. It was a time, according to the author, that Samoa underwent major changes—changes that are "reflected in the music and dances of that time."

Fa'a-Samoa is a readable book with historical information on Samoa and lots of great photographs. Part II, *Music and Dance*, is highly recommended reading for anyone interested in the musical instruments and implements. Unfortunately the rest of the book is beset by a number of precarious conclusions. Perhaps one of the reasons for this is that the author has set for himself a formidable task: an analysis of Samoan music and dance, the changes they underwent and how they reflected Samoa of the '80s. Given the complexity of Samoan culture, it is doubtful that such a task can be successfully accomplished in a 94-page, mostly-pictorial, book.

In contrast to Richard Moyle's *The Music of Samoa*, *Fa'a-Samoa* is impressionistic. Many of the author's statements are overly simplistic and hence, misleading. On page 6, for instance, he writes of American Samoa: "[Its] import economy is completely supported by the USA. As a result, the Samoans do not have much of a say anymore in their own country." American Samoa is an unincorporated territory of the United States but it is not under the jurisdiction of the US Constitution. It elects its own government officials (a 1960 constitution gave legislative powers to the *fono*) and, to date, still maintains its traditional *matai* system and land tenure. It might be argued that the main reason for American Samoa's economic woes is one of "too much say."

Of the Samoan concept of "beauty," the author notes: "A slim person is not held in great respect. A *matai* who wishes to be respected should have a large belly." Although the Samoan concept of *Malualii'i* (imposing or large-bodied) suggests a "stateliness" or "dignity," it is not a necessary condition for respectability. Many of Samoa's respectable *matai* (past and present) are slim by both Samoan and Western standards. Lauati Namulauulu, a leading orator from